



LT351 SHAKESPEARE THE DRAMATIST
IES Abroad London

DESCRIPTION:

This course has a two-pronged focus; on the one hand, it is an opportunity to undertake a detailed study of Shakespeare's verbal and theatrical languages, and on the other hand, it equips you to investigate London's importance in shaping Shakespeare's plays and Shakespeare's importance in shaping some of the fiercest debates about agency and government, family, and national identity in London and the world today. The two concerns are tightly interlaced and demonstrate how Shakespeare continues to occupy a dominant status in English literature and culture today.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: A strong interest in plays or literature is recommended

ADDITIONAL COST: None

METHOD OF PRESENTATION:

- Close reading
- Discussion
- Lectures
- Seminars
- Field trips

REQUIRED WORK AND FORM OF ASSESSMENT:

- Quizzes - 20%
You will be given a quiz on each of the required texts. These quizzes will test your knowledge of the plays.
- Mid-Term Paper -20%
You are required to submit one portfolio entry as your mid-term assignment. Ample feedback will be provided on this entry and a substantially revised version can be included in the final portfolio.
- Final Portfolio - 50%
The 12-page portfolio can consist of mini-essays, research exercises, editing exercises, and reflections on course content and related material. It can also include creative pieces (a short screenplay, a production design, a translation, an interview) but these should be accompanied by companion pieces detailing the research underpinning the creative decisions. Please see separate brief for details.
- Class Participation -10%
Your participation is assessed throughout the term and your grade reflects your preparation for and performance in the seminars including reading aloud, and discussions.

LEARNING OUTCOMES:

By the end of this course, you will be able to:

- critically analyse the verbal, generic, structural, and dramatic qualities of Shakespeare's plays
- relate Shakespeare's plays to the historical, cultural, social, literary, and creative contexts in which they were produced
- demonstrate an intimate understanding of the interpretive choices involved in performing Shakespeare's plays
- participate in some of the dominant debates informing the study of Shakespearean drama
- put into practice a number of transferable skills such as close reading, researching, and critical writing

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exhibit an enhanced understanding of Shakespeare's place in British and World literature and culture

ATTENDANCE POLICY:

Regular class attendance is mandatory. Irregular attendance may result in a lower grade in the course, and/or disciplinary action. The IES Abroad London class attendance policy does not allow for unexcused absences, and grades will be docked one-half letter grade for each such absence. Rare exceptions will be made for the following reasons:

- The student is too sick to attend class. In this instance, the student must call the IES Abroad Centre before class to notify any of the IES Abroad staff. It is not sufficient either to email, send a message with a friend or call the Centre after the class has started.
- A serious illness or death in the immediate family requiring a student to travel home. This requires written approval from the Centre Director before departure.

Arriving more than 10 minutes late to class may count as an unexcused absence. Immigration laws in the UK are extremely strict, and we jeopardize our legal status in hosting students who do not regularly attend class. Students who do not attend class regularly will be reported to the appropriate officials and risk dismissal from the program and deportation from the UK. If a student incurs absences representing 25% of the total class hours, they will be contacted by the Academic Programme Manager (APM) and Centre Director (CD). If these absences are made up exclusively of unexcused non-attendance, this will trigger a disciplinary review. If these absences are made up of excused non-attendance, a meeting will be held to discuss the underlying reasons for lack of attendance, and to discuss ways it can be maintained for the duration of the term. If the 25% threshold is reached due to a mixture of excused and unexcused absences, students will also be asked to attend a meeting to discuss.

CONTENT:

Choose an item	Content	Assignments
Week 1	Shakespeare and Us What comes to mind when you think of Shakespeare? A bald man with a ruff or Ralph Fiennes in the movie <i>Shakespeare in Love</i> ? The greatest playwright in history or a compulsory but boring requirement to gain cultural currency? A traditionalist or an innovator? A dramatist or a literary author? British writer or global icon? We will examine the series of associations that have become 'Shakespeare' and discuss how what we think about Shakespeare might reflect upon us.	Recommended Reading: <ul style="list-style-type: none">• Crystal, David, and Ben Crystal. <i>Shakespeare's Words: A Glossary and Language Companion</i>. Penguin, 2004.• Taylor, Gary. <i>Reinventing Shakespeare: a Cultural History, from the Restoration to the Present</i>. Oxford University Press, 1991.

Choose an item	Content	Assignments
Week 2	<p>Representing the Uncanny</p> <p>The witches in <i>Macbeth</i> have been often presented as outsiders (old powerless women, transsexual women, women of colour, working-class children) who are merely scapegoats for the ruling tyrants. Equally well-established is the tradition of portraying the witches as evil, demonic, supernatural beings possessing black magic and capable of instigating destruction of the government. We will examine a wide range of interpretations of witches from Shakespeare's theatre to the present day to examine how the portrayal of these creatures ties <i>Macbeth</i> to some of the most urgent political concerns from sixteenth-century England to present-day UK and USA.</p>	<p>Required Text: <i>Macbeth</i></p> <p>Recommended Reading:</p> <ul style="list-style-type: none"> Rosenberg, Marvin. <i>The Masks of Macbeth</i>. University of California Press, 1978. Bate, Jonathan, and Dora Thornton. <i>Shakespeare: Staging the World</i>. British Museum Press, 2012. <p>Assignment: <i>Macbeth</i> Quiz</p>
Week 3	<p>Shakespeare's Craft</p> <p>Shakespeare wrote for an open-air theatre called the Globe. We will study excerpts from Shakespeare's plays and objects found at archaeological digs at early modern playhouses to examine how Shakespeare's plays are connected to this theatrical space and its locality. This will prepare us for next week's tour/performance.</p>	<p>Recommended Reading:</p> <ul style="list-style-type: none"> Sprague, Arthur Colby, and John Courtenay Trewin. <i>Shakespeare's Plays Today: Some Customs and Conventions of the Stage</i>. Sidgwick & Jackson, 1970.
Week 4	<p>Walking Lecture: Shakespeare's London OR Performance at Shakespeare's Globe</p> <p>We will continue our discussions from the previous seminar and concentrate on the material conditions of production in Shakespeare's time. Through a tour of Shakespeare's Globe or by witnessing a performance there, we will be able to appreciate the physical conditions of performance. This will allow us to discuss how Shakespeare bore the open stage, the shifting and restless audience, and the resources of the theatre in mind while writing his plays. The walking lecture accompanying this tour/show will further map how the surroundings of the theatre such as the bridge, the market, the church, and the prison inspired Shakespeare's plays.</p>	<p>Recommended Reading:</p> <ul style="list-style-type: none"> Dessen, Alan. <i>Elizabethan Stage Conventions and Modern Interpreters</i>. Cambridge University Press, 1986. Carson, Christie, and Farah Karim-Cooper eds. <i>Shakespeare's Globe: A Theatrical Experiment</i>. Cambridge University Press, 2008.

Choose an item	Content	Assignments
Week 5	<p><i>Hamlet</i> without Hamlet</p> <p>For centuries, the misogyny of the Danish court from Hamlet to Claudius and from Polonius to Lear has informed the portrayal of Ophelia as mild and ineffectual but what happens when this assessment is challenged? We will look at different portrayals of Ophelia in art and study the way in which the play changes when the interpretation of Ophelia changes.</p>	<p>Required Text: <i>Hamlet</i></p> <p>Recommended Reading:</p> <ul style="list-style-type: none"> Peterson, Kaara. "Framing Ophelia: representation and the pictorial tradition." <i>Mosaic: A Journal for the Interdisciplinary Study of Literature</i> (1998): 1-24.
Week 6	<p>Hamlet's Soliloquies</p> <p>The soliloquy is a very particular Renaissance convention. Why is it such a favourite with Shakespeare? How do characters use this device to build a relationship with the audience? We will look at the many types of soliloquies employed by Hamlet and think about their effects on the audience.</p>	<p>Required Text: <i>Hamlet</i></p> <p>Recommended Reading:</p> <ul style="list-style-type: none"> Escolme, Bridget. <i>Talking to the Audience: Shakespeare, Performance, Self</i>. Routledge, 2004. <p>Assignment: <i>Hamlet</i> Quiz</p>
Tuesday: Mid-Term Submission		
Week 7	<p>Global Shakespeare</p> <p>Is Shakespeare worldwide a bit like Coca-Cola or Macdonald's and uneasily linked to legacies of cultural imperialism and economic exploitation or does global Shakespeare provide opportunities to study diverse cultures which both use and reinvigorate Shakespeare? We will use a Bollywood adaptation of <i>Romeo and Juliet</i> to discuss the ethics and effects of Global Shakespeare.</p>	<p>Required Text: <i>Romeo and Juliet</i></p> <p>Recommended Reading:</p> <ul style="list-style-type: none"> Trivedi, Poonam. "'Filmi' Shakespeare." <i>Literature/Film Quarterly</i> (2007): 148. Panjwani, Varsha. "Juliet in <i>Ram-Leela</i>: A Passionate Sita". <i>Shakespeare Studies</i> (2018): 110-119. Massai, Sonia ed. <i>World-wide Shakespeares: Local Appropriations in Film and Performance</i>. Routledge, 2007. <p>Assignment: <i>Romeo and Juliet</i> Quiz</p>
Week 8	<p>Shakespeare on Screen</p> <p>What are the challenges and opportunities of Shakespeare on screen? You might be familiar with teen Shakespeare movies such as <i>She's the Man</i> and <i>Romeo+Juliet</i> or Kenneth Branagh's full-text versions but we will look at Julie Taymor's film of Shakespeare's violent revenge tragedy to discover how remediation of Shakespeare's plays can push the boundaries of how Shakespeare is received.</p>	<p>Required Text: <i>Titus Andronicus</i></p> <p>Recommended Reading:</p> <ul style="list-style-type: none"> McCandless, David. "A tale of two Tituses: Julie Taymor's vision on stage and screen." <i>Shakespeare Quarterly</i> 53.4 (2002): 487-511. Boose, Lynda E., and Richard Burt, eds. <i>Shakespeare, the movie: Popularizing the plays on film, tv and video</i>. Routledge, 2005. <p>Assignment: <i>Titus Andronicus</i> Quiz</p>

Choose an item	Content	Assignments
Week 9	Casting Shakespeare's Plays The seminar group will be divided into two and we will hold a formal debate on the casting politics of <i>Othello</i> . You will need to prepare the debate with reference to textual, political, performative and historical contexts.	Required Text: <i>Othello</i> Recommended Reading: <ul style="list-style-type: none"> Jarrett-Macauley, Delia. ed. <i>Shakespeare, Race and Performance: The Diverse Bard</i>. Routledge, 2016. Thompson, Ayanna ed. <i>Colorblind Shakespeare: New Perspectives on Race and Performance</i>. Routledge, 2006. Assignment: <i>Othello</i> Quiz
Saturday: Stratford-Upon-Avon Trip		
Week 10	Portfolio Preparation You set the agenda and we will discuss topics pertinent to your portfolios. I will also provide individual feedback to half of the seminar group.	
Week 11	Portfolio Preparation You set the agenda and we will discuss topics pertinent to your portfolios. I will also provide individual feedback to the other half of the seminar group.	
Week 12	Revision & Future Directions in Shakespeare Studies We will re-tread our steps through the syllabus to think about the key things we have learned as well as chart about how to take each of the topics further. We will also look at how your Shakespeare knowledge can be used to interpret Shakespeare references in popular culture including advertisements, political cartoons, songs, and memes.	Recommended Reading: <ul style="list-style-type: none"> Hulbert, Jennifer, Kevin J. Wetmore Jr, and Robert York. <i>Shakespeare and Youth Culture</i>. Palgrave Macmillan, 2006.

COURSE-RELATED TRIPS:

- Week 4 (During Seminar Time OR Evening Performance): Walking Lecture: Shakespeare's London OR Performance at Shakespeare's Globe: See description above in week 4

INSTRUCTOR BIOGRAPHY:

Dr Varsha Panjwani teaches at IES (London), Boston University (London), and NYU (London). She was a lecturer at the Department of Theatre, Film, and Television at the University of York from 2009-13. Varsha's research focuses on the way in which Shakespeare is deployed in the service of diversity in theatre and films. As well as publishing widely in leading international journals such as *Shakespeare Survey* and *Shakespeare Studies* and in prestigious collections such as *Shakespeare and Indian Cinema* and *Shakespeare, Race and Performance*, she has co-edited special issues of *Multicultural Shakespeare*. She has also won prestigious research grants from the Society of Theatre Research and Folger Shakespeare Library. In addition to her individual research, she was the principal investigator of the multi-grant-winning project 'Indian Shakespeares on Screen' (2016) and is co-editing a book on this topic. She has also been awarded a grant by NYU to develop her own podcast series, 'Women & Shakespeare'.